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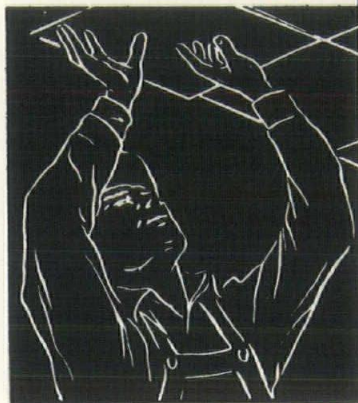
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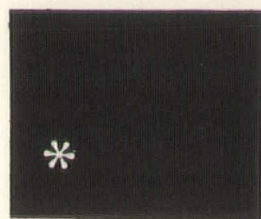
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to our
ARCHITECTS



The much-talked-about relocation of the New Haven railroad would throw open in downtown Providence some 25 acres of highly valuable land.

For architects, this new-found area could be like the discovery of a new continent.

The relocation will create an overwhelming question: Will the new area be put to the best possible use? The all-important answer lies, in great part, right in the hands of the architects.

You architects must act as watchdogs, and as private citizens for the public good. You must act because you are among the best-informed citizens on this problem. It is your civic duty to stand close watch on every move made by the city, the state and the railroad as they develop their plans for re-using this precious 25 acres. It is your duty to see the final plan, as well as being practical, is both integrated and inspired.

Every architect in the A.I.A. must see to it that, finally, the capitol of our State is built with a living "heart" — an open, spacious city center that can vie in beauty with the classic Roman Forum, or the Piazza of St. Mark in Venice, or the old New England common. Then we will have given our city the genuine emotional character it now lacks.

That is the challenge, and we hope the A.I.A. can meet that challenge.

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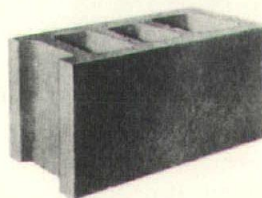
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Note: This is written for School Building Committee members, Action Committees, Superintendents of Schools, City Officials, and interested citizens who are facing the problem of raising money for new schools needed by our children.

With education such an important mainstay of our national vitality and strength, it is a crime to see a school that is hopelessly inadequate and deficient. It is an even worse crime to live in a community and to permit such a condition to exist.

If your town is in need of a new school perhaps your only method for financing such a project is to conduct a school bond election. Here are a few salient suggestions from SKYLINES on how to promote such an operation successfully.

First of all, it is highly important that you, yourself, be completely sold on the need for the new school, and convinced that it is the best possible solution to the existing problem.

Now your primary aim is to *sell* the new school to the community, the taxpayer who ultimately pays for it. The first step in this sales campaign might be termed "research". Be able to quote facts and figures from the start: How much will the entire operation cost, and why will it cost that much? Know the financial picture of your community: What are the tax rates, outstanding bond issues, sources of federal and state income, etc. What is the population trend and density? Does your particular school plan best solve your school problem? How?

It is better to obtain recognized authorities to give you the right answers in building up this wall of facts and figures. These men are trained to handle such matters, and can undoubtedly be more accurate and efficient here than you can.

At the same time, size up chances of success by examining the efforts of similar communities; attempting to find out why they won — or lost?

Now that you have all the equipment, it is time to build a task force. Get the support of the

school board and parents. When they are behind you, and you have gained their united cooperation and backing, your objective will be much nearer.

To gain this support, and to sell your plan for a new school to the entire community, prepare and distribute an inexpensive brochure. The brochure should outline the need for a new and more adequate school, the benefits involved for the community and its children, and the solution proposed. It *should not* be filled with statistics and solid reading matter. Edit it until every line carries a PUNCH. This brochure can be used throughout the campaign, and if well done, can give it the breath of life.

Once the school board and parents, and any other vital group are on your team, the key factor is organization. An excellent method of achieving the teamwork necessary to success is to select team captains who in turn should choose and lead teams capable of handling the mechanics involved in promoting the election.

Remember too, that John Q. Public likes to participate. Get him in on the act wherever possible, for ultimately the question of a new school rests with the public. It must be its decision, and it is paying for the school. The students, as well as their parents, can be of great help. Get them to work with you, perhaps as team members, for their energy and innate enthusiasm can be highly constructive.

Securing favorable publicity is a must! Get the press behind you. Give the reporters and editor complete facts and honest, up-to-the-minute news. Their support can goad a complacent citizenry into action.

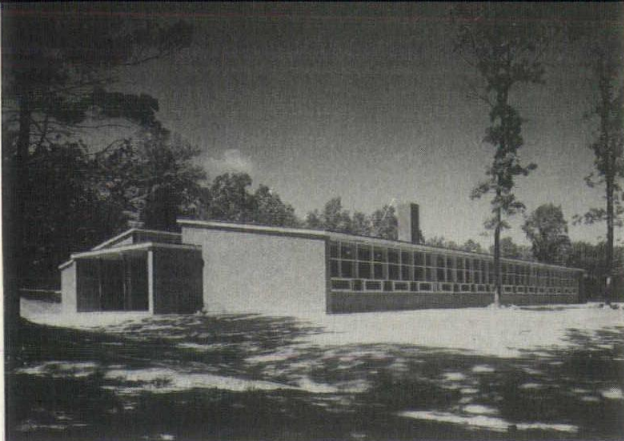
Don't be an ostrich. In both the promotion and operation of your campaign meet all arguments headon. Be sincere and face them objectively. Never cover up opposition to the program, but meet it, and beat it, with facts and figures.

Last but not least, remember that your relationship with the people you work with is an important asset to total success. It is wise to remain in the background, avoiding personal pub-



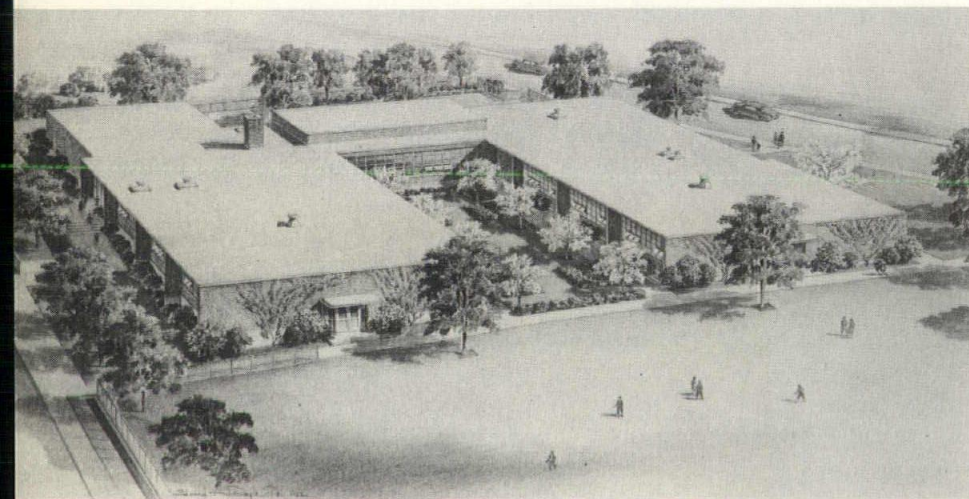


General Contractor — O. Ahlberg & Sons



EXETER: Here in rolling spacious grounds, A.I.A. architects MacConnell and Walker have just completed a model of simplicity in a rural elementary school. Six classrooms, offices and all-purpose room cost \$130,000, with furnishes included.

CHILD'S EYE VIEW of typical Exeter classroom reveals simplicity of construction, good even lighting and child-sized proportions. Position of door-knob in picture indicates height from which picture was taken. Display case helpfully, quietly aids learning.



General Contractor — Dimeo Construction Co.

CRANSTON: With interior keyed to needs of the very small student, exterior is fitted into surrounding neighborhood, but without sacrifice of functional design. A.I.A. members of Creer, Kent, Cruise and Aldrich drew up plan to separate older children from younger.

CLEAR glass in wide expanse is carried from the outside design into the interior. Openness of office tends to have children feel less fearful of administrative workers inside and permits inconspicuous supervision by office staff.



in Rhode Island

NEW SCHOOL ROUND-UP

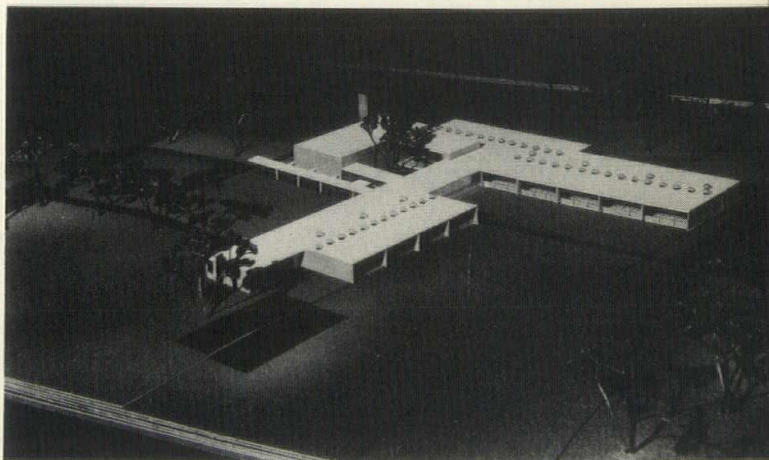
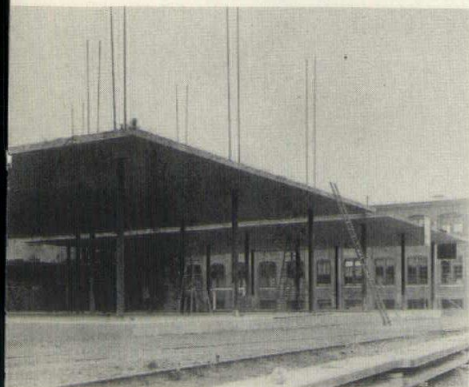
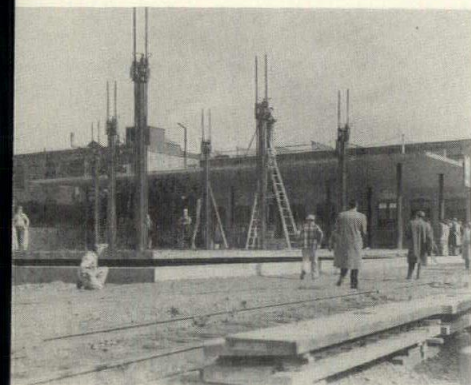
The battle for modern school design has been won. The public now recognizes the obvious advantages in the new ideas of school construction.

The new school is "child-centered." The new school gives plenty of even light throughout each classroom. Classrooms are arranged to produce a minimum of noise, time-losses and confusion, and a maximum of pleasant surroundings, functional equipment and a sense of openness and freedom. Factors of color, safety and health are expertly blended to provide for maximum physical and psychological well-being of the child.

Above all, the new school — the building, rooms and furnishings — are scaled in size to fit the child's stature.

Around these basic ideas of proper new school design, Rhode Island architects are creating a wide range of original, workable, attractive designs.

Here are seven schools in seven communities to show this variety. With each general view is a close-up detail to illustrate a special feature of each architect's work.



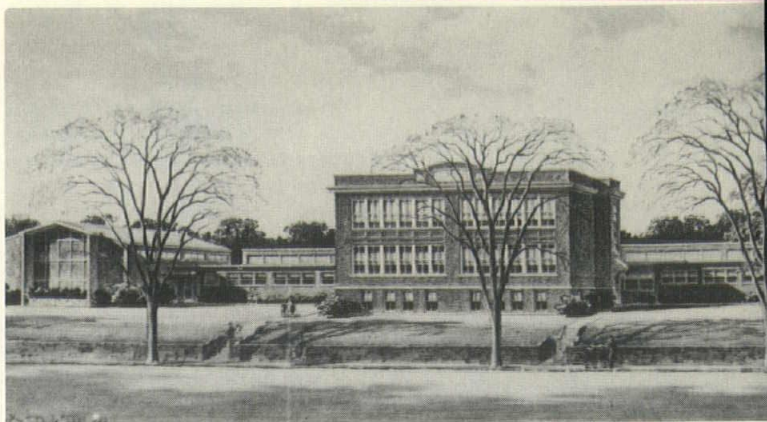
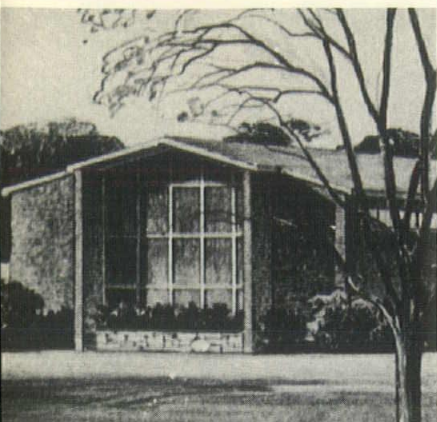
General Contractor — Dimeo Construction Co.

WARWICK: Elementary school by A.I.A. members Harkness and Geddes illustrates principle of form following function — building the school from the inside out. Fin-like projections between large expanses of window are noise bafflers between classrooms.

UNIQUE in New England school construction to date is the lift-slab idea. Floor is poured cement, then another slab is poured over that and later hydraulic jacks lift it into place as a roof. Method offers low cost and speed of construction in any weather.

NEW SCHOOL ROUND-UP

General Contractor — Donatelli Construction Co.



NORTH PROVIDENCE: Additions to old-fashioned, four-room, two-level school demonstrates architects' use of existing structures wherever possible. Lucio Carlone, A.I.A., strictly adhered to modern principles of school design yet blended the new with the old.

ALL-PURPOSE room is important new concept in school construction. Used for games, special activity classes and adult community center, multiple functions give maximum enjoyment to all age groups, at minimum initial and keep cost.

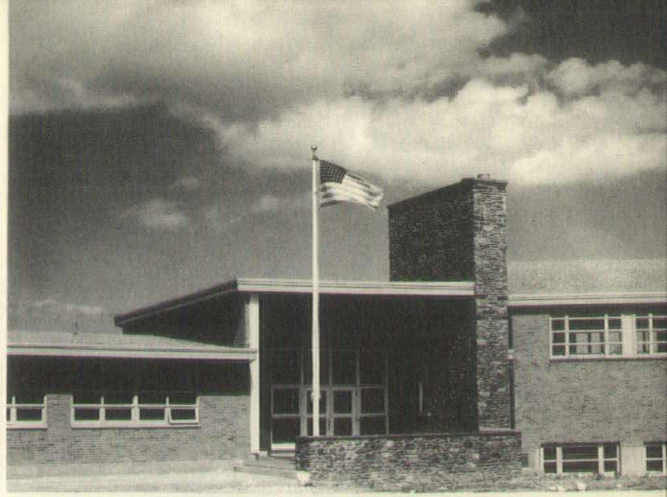
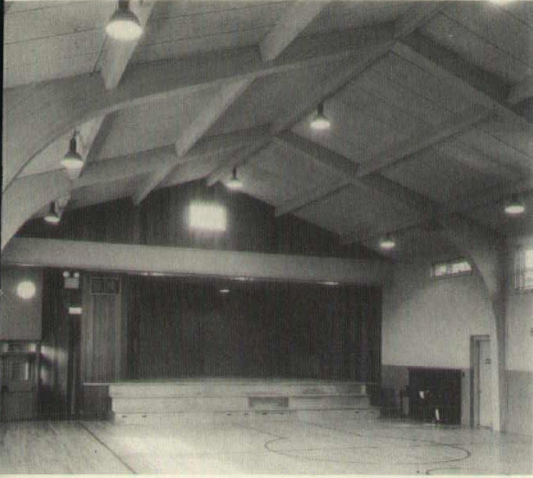


General Contractor — E. Turgeon Construction Co.

EAST PROVIDENCE: High school is perhaps State's largest. Proper lighting, reflection, precision acoustical control and psychological application of color are among elements incorporated by Charles A. Maguire associate, Milton L. Mason, A.I.A. Halls contain gradient color paneling, ranging from red to yellow to green, creating an optical illusion as to their actual length.

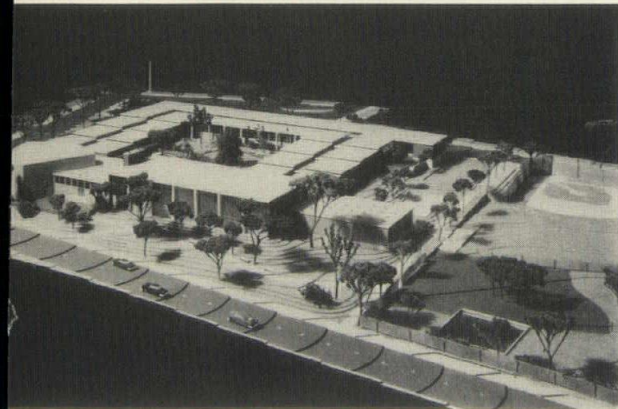
SWIMMING POOL, that most colleges would covet, has radiant-heated pool deck, other health and safety features. South wall, not visible in photo, contains 2000 square feet of insulated glass for sun control.

General Contractor — Smiley Construction Co.

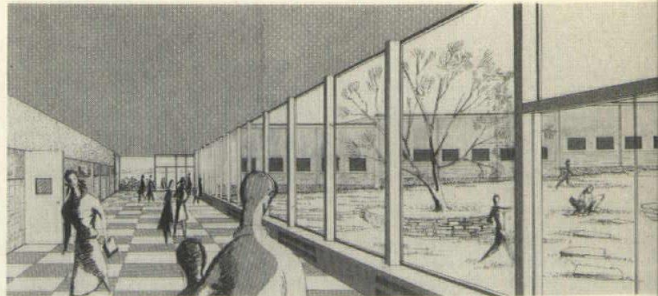


NEWPORT: Attractive, close-to-the-ground entrance of Y-shaped elementary school is design of Christopher Dutra, A.I.A. architect. Far left of picture shows "single-loaded" corridor for primary classrooms, i.e., a corridor with classrooms on only one side, for easier, safer movement.

CLASSIC arch form in new material (laminated wood) and scientific shape is basic construction design of the all-purpose room, yet without camouflage is handsome design. Material seen above arches and cross beams is underside of insulated roof slabs.



General Contractor — H. V. Collins

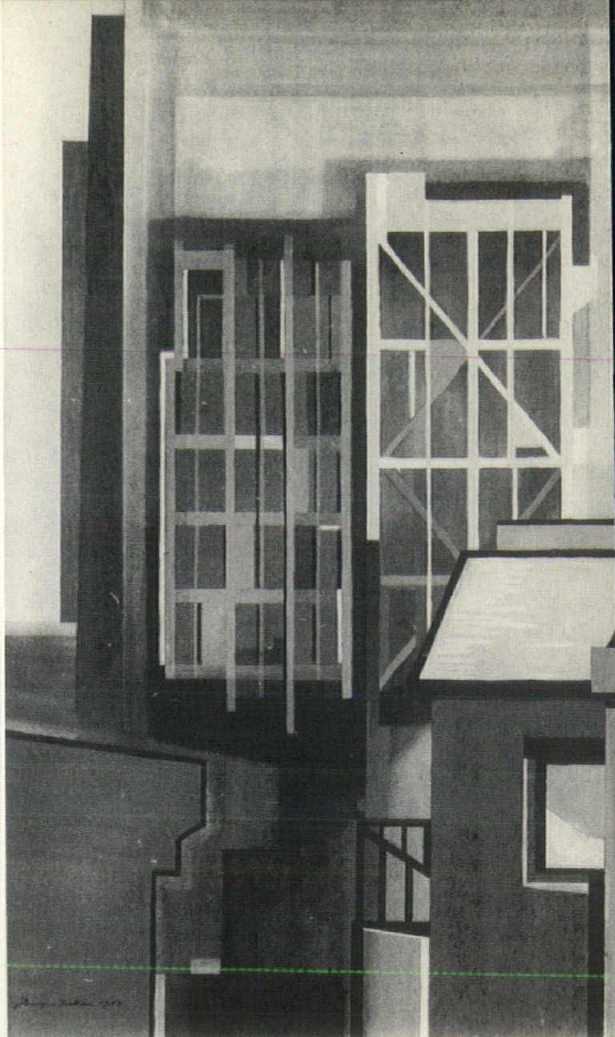


PROVIDENCE: Auditorium, lobby, cafeteria and all-purpose room at front of school are complete community center for adults after school hours. The grouping also acts as a buffer zone, keeping busy boulevard noises from reaching the classrooms in the rear.

SECLUDED courtyard, protected on all four sides from traffic noises, offers exceptional playground for youngsters, as designed by A.I.A. architects Cull and Robinson. Window wall brings natural surroundings indoors, even in the middle of the city.

**RHODE
ISLAND
SKYLINES**

viewed
by
rhode island
artists



Once our architects create our city's skylines, there always are artists around to paint them.

Here on these pages are typical Rhode Island skylines as interpreted by three Rhode Island artists.

William Congdon has won international fame for his daring use of materials. His painting (lower right), is one of the few watercolors he is known to have created. This is done mostly in somber browns, greys and black, with small touches of brighter color. The title? "New England Houses."

David Aldrich is a fast-working watercolorist who also is a member of the A.I.A. and naturally is more interested in our skylines than most artists. His painting, "Providence in Spring" (left), is handled with a wide range of bright pastel shades.

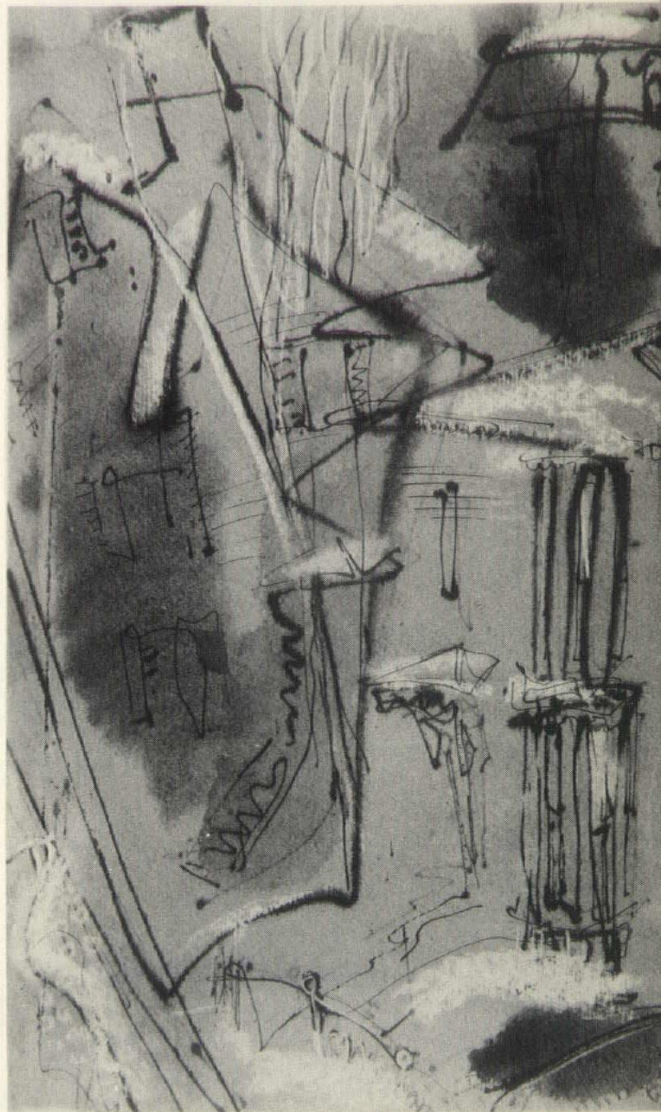
J. Banigan Sullivan is another Rhode Island artist of quality who likes to interpret our skylines on canvas. Here, is his "Aspects and Angles" (upper left), an abstraction of the giant electric generator rising on the west side of the Providence River near the Point Street Bridge.

Sullivan's painting is privately owned, but the other two may be rented or purchased at Meeting Place.

ASPECTS AND ANGLES
J. Banigan Sullivan

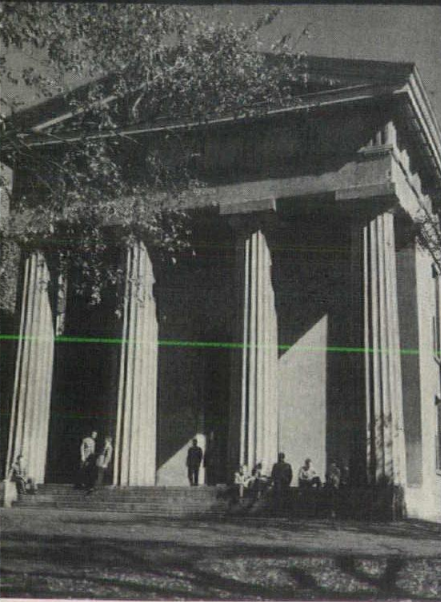
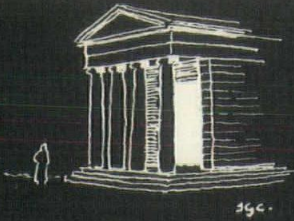
PROVIDENCE IN SPRING
David Aldrich

NEW ENGLAND HOMES
William Congdon



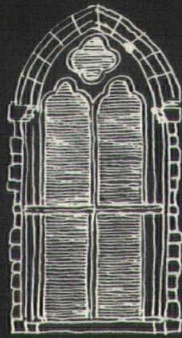
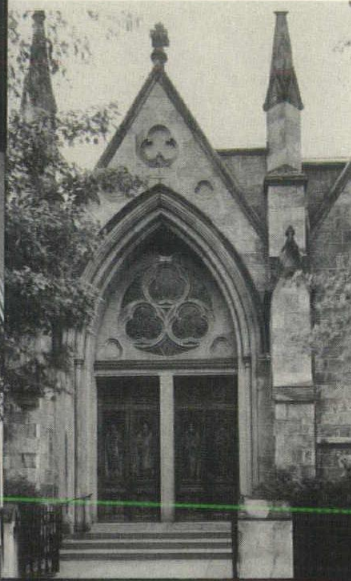
'round the world

in Providence



GREEK

The scale of the Greek Temple on the Ilissus in Athens is admirably expressed by this fine old building, Manning Hall on the Brown University campus.

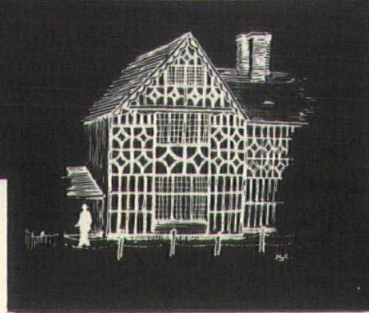


GOTHIC

The repose of St. Stephen's church is the result of excellent tempering of Gothic form and details. Its windows are similar in character to those of Castle Hall, Winchester, Early English, Gothic.

ENGLISH MEDIEVAL

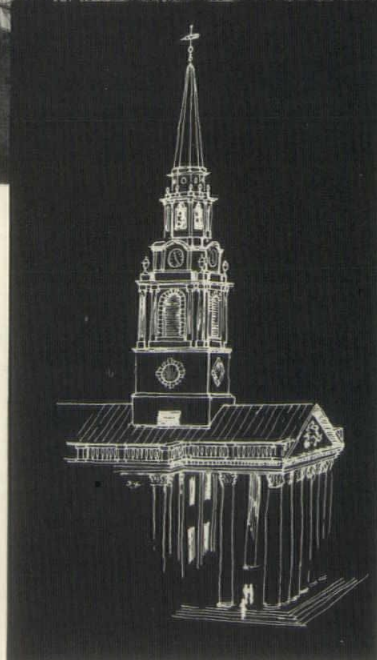
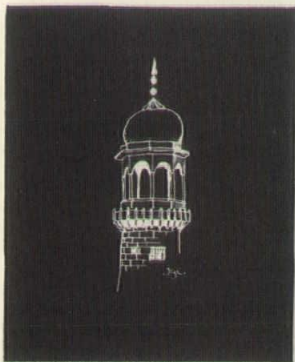
This studio on Thomas Street in Providence exemplifies the beauty of the English Medieval Half-Timber. The timber work details are similar to those of the Middle House, Mayfield, Sussex, as sketched.





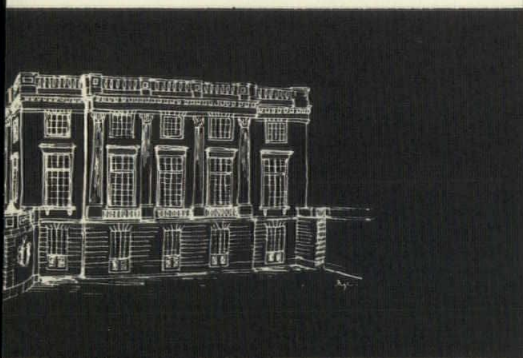
GEORGIAN

The First Baptist Meeting House in Providence compares remarkably in form and detail with James Gibbs St. Martins in the Fields in London. The coincidence is not unusual for the Meeting House was adapted from a rejected scheme by Gibbs. There is striking resemblance in the steeples of the two buildings.



FRENCH RENAISSANCE

The John Hay Library of Brown University is an excellent example of an adaption of the Petit Trianon at Versailles, erected by Louis XV for Madame DuBarry.



MIDDLE EAST

The influence of Indian Saracenic Architecture is apparent in the large corner bay of the Conrad Building on Westminster Street, when compared with a minaret of an Indian Mosque.



a story of **2** story modern

2

Modern houses of only one story are everywhere, but modern can be any number of levels. Also a two-story house can still give you more space for the dwindling Yankee dollar than a rambling one-story dwelling.

The Brier house on Old Tannery Road is a fine illustration of two-story modern. Designed by Lloyd Turoff, A.I.A., of Barker & Turoff, this house is a striking example of adept utilization of space.

Everything about the Brier house stresses freedom of movement and easy circulation. It is an open area plan with a minimum of inside wall area, and a maximum of uninterrupted living space. Artful simplicity keynotes the interior design.

On the first level, bright flat colors, spacious windows, and a dearth of bric-a-brac combine with unusual lighting effects to give the living and dining areas (which are joined) a smooth free sense of airiness and light. This effect is counterbalanced by a giant stone, raised-hearth fireplace at one end of the room. Here indeed, space has been handled to simplify rather than add to the complexity of modern 20th-century living.

The floor plan is as practical as it is harmonious. The rooms are well situated in respect to the particular function of each, furthering clear and uncongested daily living.

One example of this is the small laundry room on the first floor directly opposite the kitchen. No longer will the ringing of a telephone signify a breathless race against time from the basement. Convenient and accessible, it has a laundry chute connection with a bathroom on the second floor.

On both floors, closets are abundant and well placed, including two large cedar closets on the second floor. All closets have sliding doors.

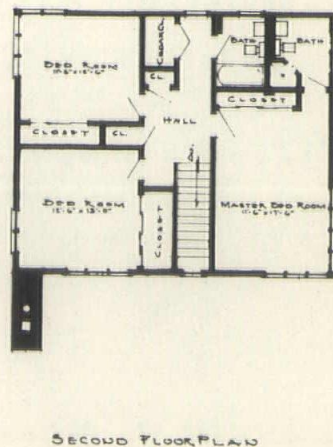
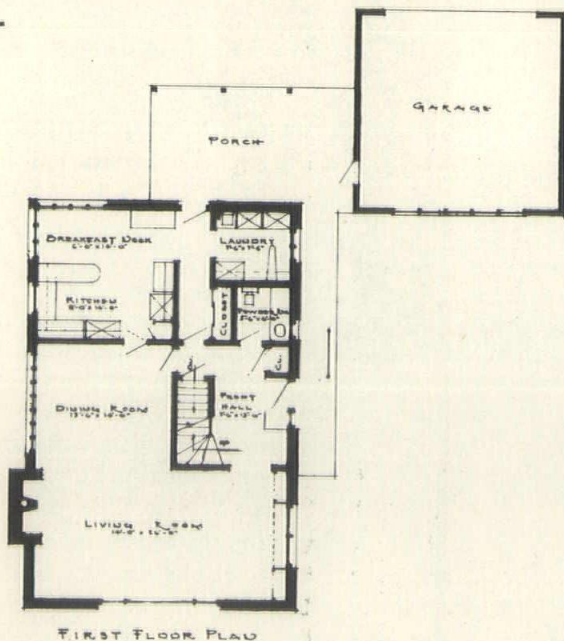
Bedrooms on the second floor are large and roomy. The wallpaper is lacquered so it can be washed, a particularly practical innovation in the case of children.

The exterior of the Brier house is precise and geometric. The second story is set back and overhangs the first, creating a planned effect and also providing a sheltered front walk. Contrast is provided by the materials used, whitewashed brick on the first level, and redwood on the second. Once again, as inside the house, the chimney serves as a compositional element by altering the box-like rigidity of the structure, and tying it naturally to the surrounding environment.

The garage is another example of making space pay off. Situated in the rear of the lot and entered from a street behind the house, its location makes available added lawn and garden area which would have been rendered useless had it been placed elsewhere.

The Briers and their architect got together in their planning with an eye cast to the future. The large basement has been constructed so that some day it may be turned into an "indoor playground", and on the second floor another bedroom can be added over the rear porch should an addition to the family warrant it. This future room would be a choice one, for it would nestle among the treetops and overlook a landscaped terrace and retaining wall backed by gardens. Here, according to the Briers, is the coolest and most secluded summer spot in all of Rhode Island, perfect for family gatherings and as peaceful as a country glen.

The Brier house is a laudable example of functional design at its best. It has not excluded beauty and esthetic power as elements of function. Neither extreme nor conventional, it approaches what many believe is the golden mean in modern design.



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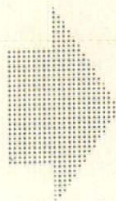
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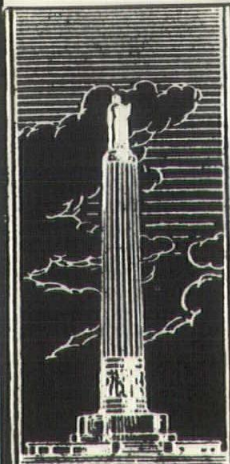
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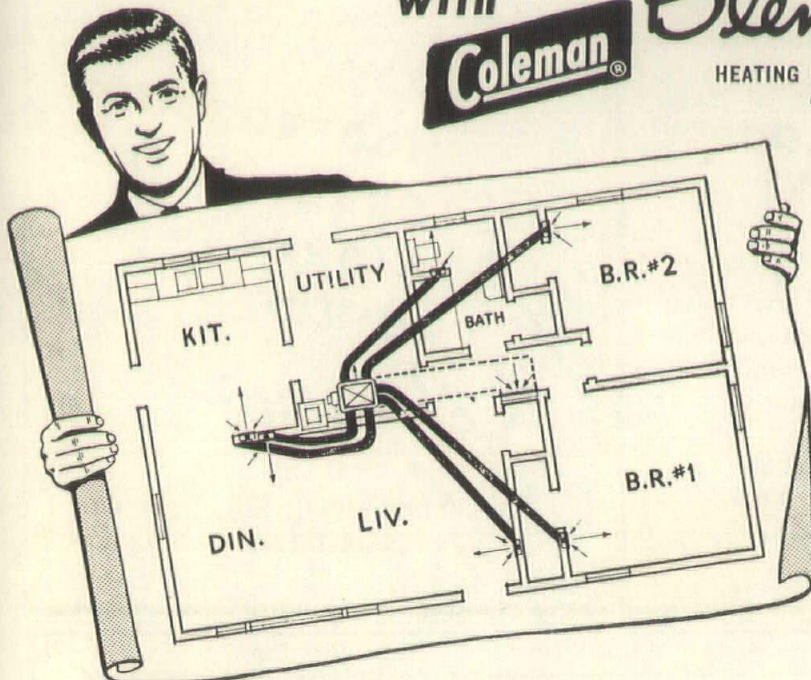
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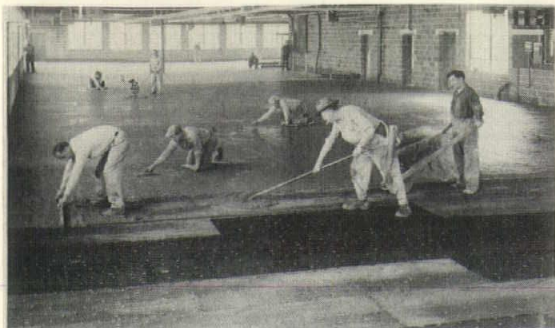
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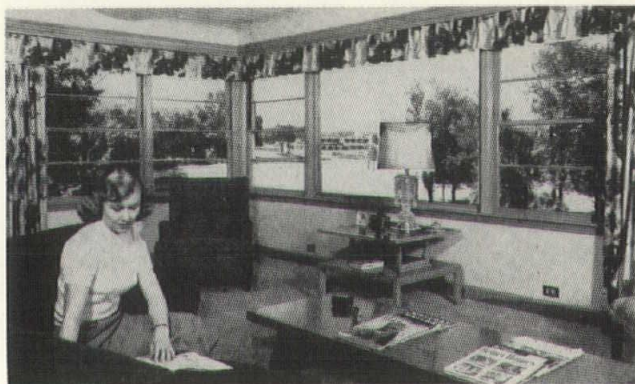


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*As told by
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Stephen Hopkins Smith House, Lincoln, Rhode Island

IF Stephen Hopkins Smith, way back in the year 1807, had not been love-struck, probably this stately old mansion in Lincoln, Rhode Island, would never have been built. Fresh from Louisiana, where he had hit it rich by winning 50,000 dollars in a lottery (a highly impressive amount in those days) he fell madly in love with a young woman who promised to marry him, should he build her the finest house in the land.

The house, the last word in Georgian colonial magnificence for its time, was duly erected, and Stephen Smith's dream of romance appeared almost a reality. Suddenly the lady in question made a fast exit by the proverbial back door. The shock of losing a great love after building such an edifice was evidently too severe for Mister Smith, for he remained a bachelor until his dying day, living in a much smaller

house some distance away. So in the baleful, star-crossed tradition of story book lovers, this lovely mansion became an empty monument to an unrequited love.

What happened to the little lady who was the cause of this sorrowful friction has been buried in the past, but the house still remains. It was used as a model for the "Rhode Island House" at the St. Louis exposition in 1904, and has also been designated by the Society of Preservation of New England Antiques as the "typical Rhode Island house." It is now owned by Adam Sutcliffe of Pawtucket, and is in excellent condition.

Today the solemnity and dignified charm of this old structure recall its romantic beginning, and a spirit of past romance and grandeur still lingers on its threshold while nearby tall elms whisper endlessly.

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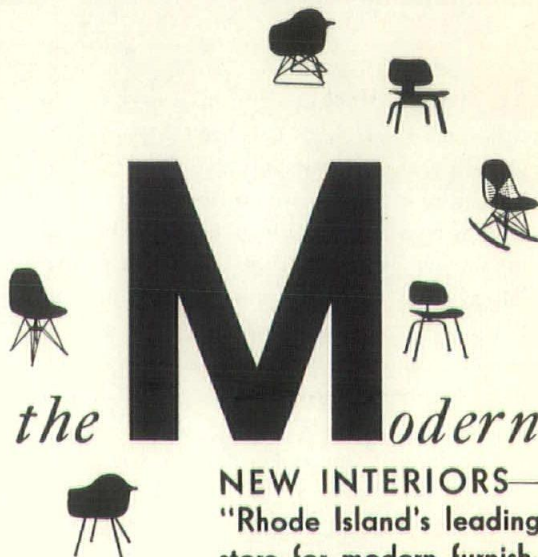
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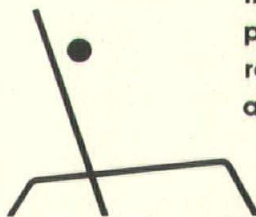
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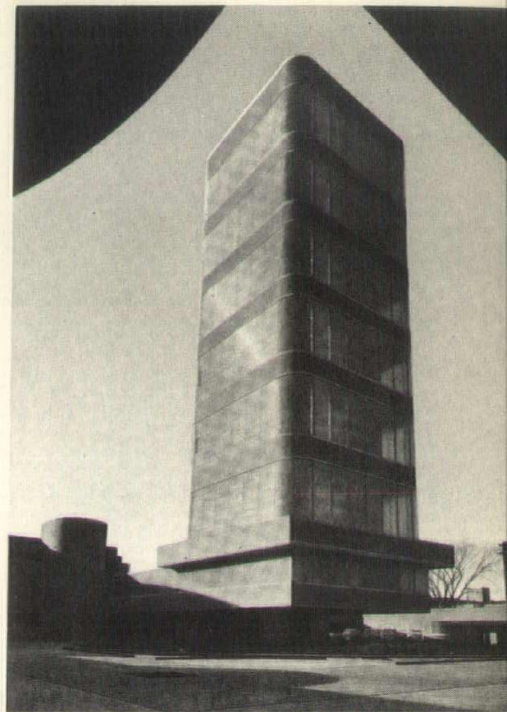
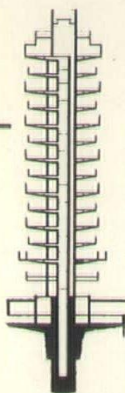
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"Built in USA: Post-War Architecture", 128 pages
with many pictures, published for the Museum of
Modern Art by Thames & Hudson Ltd., London,
distributed by Simon & Schuster, New York.

Like an inquisitive stethoscope, this book checks up on the heartbeat of post-war modern architecture in the USA. And the final diagnosis proves that the patient is healthy but in need of strenuous exercise.

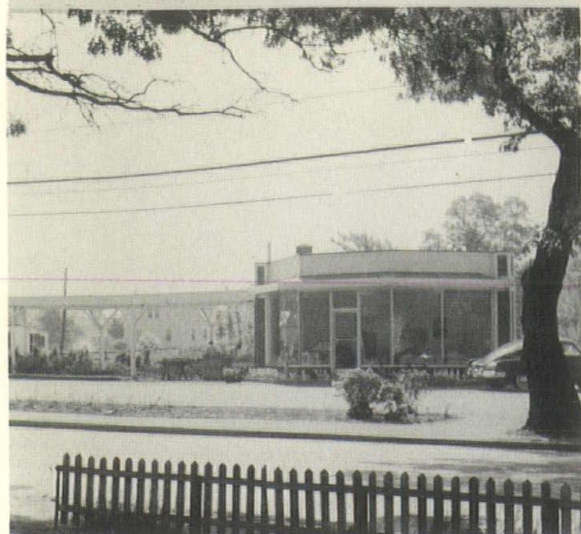
Philip C. Johnson, a director of the Museum of Modern Art, states in his preface that "the battle of modern architecture has long been won", and this book bears substantial testimony to this proclamation. But where, it says, do we go from here?

In a thought-provoking introduction, Henry-Russell Hitchcock, director of the museum's department of architecture and design, discourses on the status of post-war US architecture. Are we tending to become nationally standardized or does regionalism predominate in modern American architectural design? How homogeneous is American architecture today? Mr. Hitchcock explores and comments upon the vast complacency that exists in a people dedicated to change, who paradoxically "have condoned the chaos of their cities and the low caliber of the buildings of which they are composed." Only now, he says, have we grown somewhat more sober, and only now, are we beginning to realize that structures these days must be designed to live out the years it takes to pay for them. Are we not at last beginning to awaken and to examine the plain facts?

Arthur Drexler, curator of the same department, later comments on this general awakening in a discussion of what we have achieved so far. The far reaching effects of Wright, Mies Van Der Rohe, and Le Corbusier radiate thru-out American architectural activity with such compelling force "that their influence is acknowledged even by those architects who most willingly depart from it." Mr. Drexler goes on to explain with force and vividness the 43 varied structures which the book photographically depicts. Many of the more progressive and noteworthy architects are represented here.

The picture section of the book follows, giving a two page spread of photographs, floorplans, and architectural commentary on each selection, bold and imaginative in its scope. These pages comprise the backbone of the book and we are given a rare architectural tour de force along the byways of the USA. Here is pictorial proof that the battle of modern architecture has long been won, and as a compass and guide to the future, *Built in USA: Post-War Architecture* becomes a constructive record of what has been accomplished so far. Its criticisms are circum-spect, and one realizes it is only too true that Rome was not built in a day.

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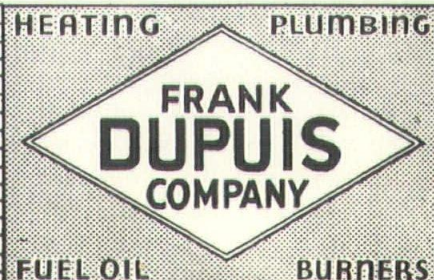
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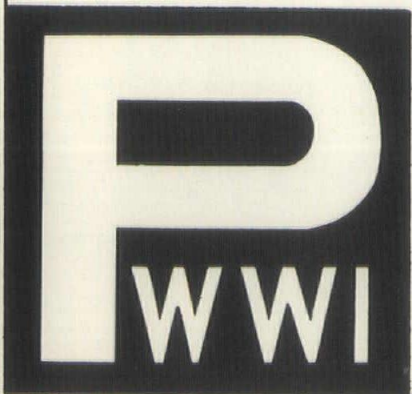
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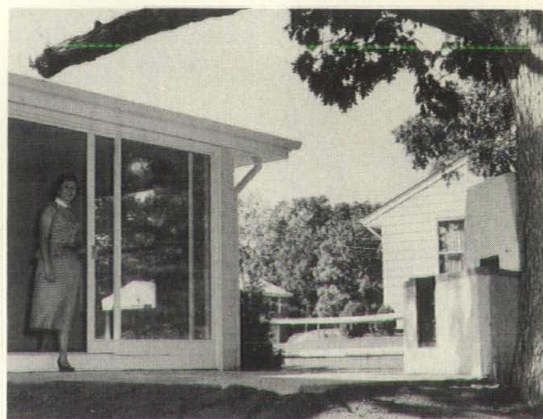
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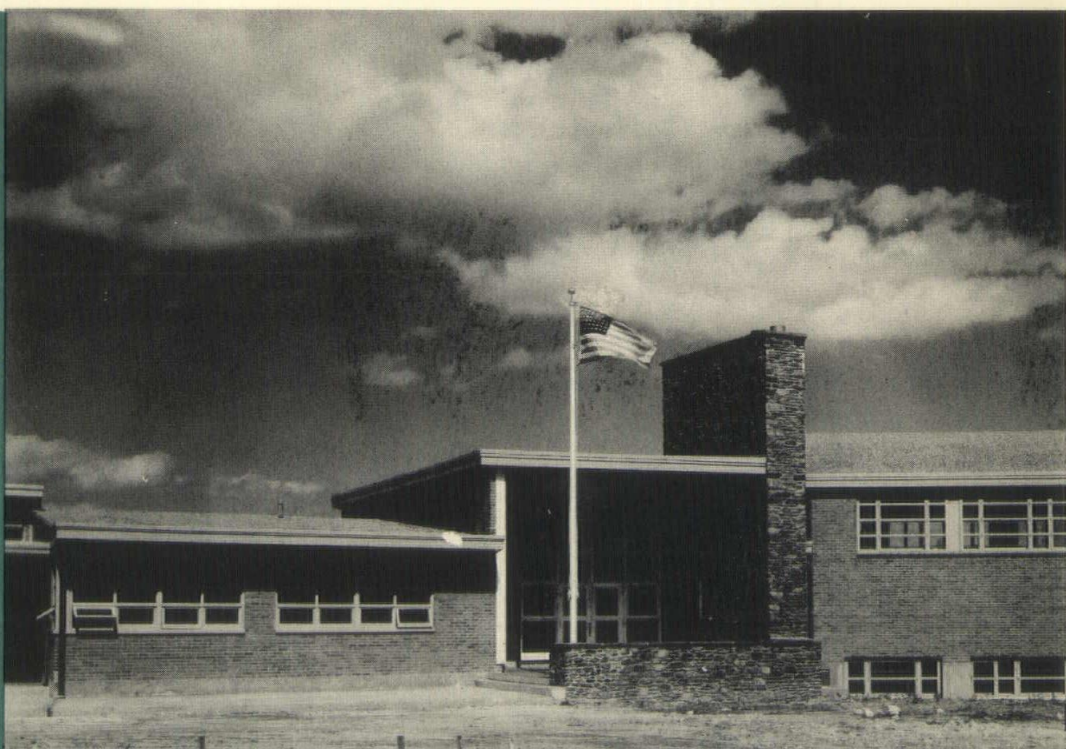
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